

A&O Movie Guide

Winter Quarter

'78



the tech flicks

film society

midnight madness

american film theater

Introduction

This pamphlet is the first visible product of the Film Board, but the responsibility of our group extends much further. The Board was formed to coordinate the efforts of the film groups on campus, so that overhead and film rental costs might be reduced while the quality established by Northwestern film groups in recent years is maintained. With the combination of Tech Flicks, Midnight Madness, Film Society, and the American Film Theatre series under one organization, costs are held down so that an increase in ticket prices is not necessary (and a series ticket for everything becomes a big bargain).

Friday and Saturday evening in Tech Auditorium are reserved for the films you may have missed last year when they were priced at \$3.50 to \$4. Tech Flicks are the biggest bargain in recent movies around, and they're right on campus.

Midnight Madness continues to earn its bizarre reputation with more campy classics and kinky seventies films. They're scheduled 11:30 every Friday and Saturday in McCormick.

Tuesday and Thursday films bring the best in classic and forgotten films from all reaches of the broad history of movies. We must confess, however, to a liking for the American and the perverse, sometimes in tandem. Most weekday programs are double bills, which gives you two great films for one admission price.

American Film Theatre presentations are part of a recent series that preserved current theatre classics on film with the cooperation of some of the best talents of stage and movies. They're on selected Sundays in McCormick.

Tech Flicks and Midnight Madness are still just a dollar a film, and weekday films are still at \$1.25. But for the thrifty, there's a series ticket, twelve films for ten dollars, and that's your biggest bargain from the Loop north to Wisconsin. The same series tickets can be used for American Film Theatre films; otherwise, the price is \$1.50.

For those of you who've lost your campus maps, Tech is at 2315 Sheridan Road, just east of the intersection of Sheridan and Noyes. McCormick and the Louis Room are in Norris Center, 1999 Sheridan Road, and parking is free after five p.m. in the south shore parking lot, accessible from Sheridan Road. Follow the signs to the Roscoe Miller Campus. For more information, call 492-5157 or 492-5400.

"The A&O Film Board—since 1977"

This quarter's pamphlet was written by Ken Kwapis, R.C. Pride, Deb Salkind, Robert Miller, Jeremy Butler, Liz Schillinger, Peter Herwitz, Rick Wilson, and Les White.

NORTHWESTERN UNIVERSITY—EVANSTON, IL 60201

On the cover—a youthful Bud Cort from HAROLD AND MAUDE

SAFETY LAST**Tues., Jan. 3, 7&9 pm****McCormick**

Directed by Sam Taylor and Fred Newmeyer. With Harold Lloyd, Mildred Davis, Bill Strothers, Noah Young. 1923.

SAFETY LAST contains the classic Lloyd image—the bespectacled comedian dangling precariously from the arms of a clock ten stories off the ground. Harold is a young man out to make his name in the world, and through a series of crazy complications he ends up climbing a building to escape the cops, impress his girl, and pull off an impossible stunt. A comedy classic that's both hilarious and truly frightening from one of the funniest men in the history of the movies. Also on the program—generous excerpts from another laugh-filled Lloyd picture, HOT WATER.

**JONAH WHO WILL BE 25
IN THE YEAR 2000****Wed., Jan. 4, 7&9 pm****Louis Room****Thursday, Jan. 5, 7&9 pm****McCormick**

Directed by Alain Tanner. With Jean-Luc Bideau, Miou-Miou, Jacques Denis, Myriam Meziere, Rufus. 1976 (French with English subtitles)

Hailed by critics as one of the most charmingly subversive films of now or any time, JONAH is about six very different radicals of the 1960's. Only now it's 1976 and the bouyant optimism of the past decade has been replaced by pessimistic nihilism by one, a retreat to the country by another, Eastern religions by yet another, etc. Swiss filmmaker Tanner (LA SALAMANDRE, MIDDLE OF THE WORLD) examines the social situation of each character with humor and obvious affection. Many are already saying that it is the most important film of the 1970's.

A STAR IS BORN**Fri., Jan. 6, 7&9:45 pm****Tech**

Directed by Frank Pierson. With Barbara Streisand, Kris Kristofferson. 1977.

The smash box office hit of the year pairs two of the screen's most volatile and exciting performers in a penetrating look at fame, riches, and the changing roles in male-female relationships. It's the story of two rock superstars, one rapidly on the rise and the other on the long spiral downward, both trapped in an ill-fated love affair. A STAR IS BORN features Grammy Award-winning music by Streisand and Paul Williams, and it packs an electric punch that will certainly move even the most jaded cynic to tears.

**THE PINK PANTHER
STRIKES AGAIN****Sat., Jan. 7, 7&9 pm****Tech**

Directed by Blake Edwards. With Peter Sellers, Herbert Lom. 1977.

Those Pink Panther movies just seem to be getting better and better. In the latest entry, the bumbling Inspector Clouseau undergoes some of the most hilariously painful consequences yet to his inevitably disastrous schemes of detection. See the entire United Nations building disappear before your very

eyes! . . . See the nefarious Pink Panther unmasked! . . . in THE PINK PANTHER STRIKES AGAIN.

WHO'S AFRAID OF VIRGINIA WOOLF?

Sat., Jan. 7, 11:30 pm

McCormick

Directed by Mike Nichols. With Elizabeth Taylor, Richard Burton, George Segal, Sandy Dennis. 1966.

Edward Albee's "sizzling" hit play makes an excellent vehicle for gossip-column favorites Taylor and Burton. As a college professor and his ailing wife, Burton and Taylor take on a younger couple in a game of "mixed doubles with bludgeons." Winner of six Academy Awards, this milestone in movie frankness was alternately hailed as "the welcome downfall of censorship" and the "complete crumbling of the dikes of decency."

HITCHCOCK DOUBLE BILL

RICH AND STRANGE

Tues., Jan. 10, 7:00 pm

McCormick

Directed by Alfred Hitchcock. With Joan Barry, Henry Kendall, Betty Amann, Percy Marmont. 1932.

Unseen in the U.S. since its initial release, Hitchcock's delightful comedy-adventure is receiving its Chicago re-premiere at Northwestern. The engaging and highly visual story concerns the escapades of a bored suburban couple who inherit a small fortune and go off on a world tour in search of excitement and new bed partners. Seduced, swindled, shipwrecked, and scared half to death, they later try to return home but face some truly harrowing experiences.

STRANGERS ON A TRAIN

Tues., Jan. 10, 9:00 pm

McCormick

Directed by Alfred Hitchcock. With Robert Walker, Farley Granger, Ruth Roman, Leo G. Carroll. 1951.

Highlighted by Robert Walker's penetrating performance as a psychotic blackmailer, this Hitchcock suspense classic runs like a finely jeweled watch. From its disarmingly uneasy opening sequence involving an "exchange of murders" to its heart-stopping climax on board a runaway merry-go-round, STRANGERS ON A TRAIN delivers a steady stream of thrills, enmeshed in a complex network of interchangeable guilt and suspicion.

SHAKESPEARE DOUBLE BILL

OTHELLO

Thurs., Jan. 12, 7:00 pm

McCormick

Directed by Dimitri Buchowetzki. With Emil Jannings, Werner Krauss, Ica Lenkeffy, Lya de Putti. 1923.

Shakespeare's powerful drama of deception and suspicion comes to the screen in an impressively stylized version from Germany's famed UFA Studios. Filmed at the height of the expressionist period, it offers masterful performances from Emil Jannings (THE LAST LAUGH, THE BLUE ANGEL) as

the doomed Moor and Werner Krauss (the original DR. CALIGARI) as the scheming Iago.

CHIMES AT MIDNIGHT (FALSTAFF)

Thurs., Jan. 12, 9:00 pm

McCormick

Directed by Orson Welles. With Welles, Jeanne Moreau, John Gielgud, Keith Baxter, Margaret Rutherford. 1966.

Drawn from parts of HENRY IV, RICHARD II, HENRY V, and the MERRY WIVES OF WINDSOR, Welles' amazing film is an elegy for the passing of "Merrie Olde England." The incisive screenplay concentrates on the relationship between Falstaff and Prince Hal, and is brought to life with the benefit of all of Welles' cinematic pyrotechnics. Winner of the Special Jury Prize at Cannes, CHIMES AT MIDNIGHT is a breathtaking experience, simultaneously faithful to the essence of Shakespeare and the soul of the cinema.

THE DEVILS

Fri., Jan. 13, 7&9 pm

Tech

Directed by Ken Russell. With Oliver Reed, Vanessa Redgrave, Dudley Sutton, Max Adrian. 1971.

A true story of the political and religious upheaval of 17th Century France, which culminates in the execution of a worldly priest, unjustly accused of sorcery by a group of sexually obsessed nuns led by their hunchbacked mother superior. In translating Aldous Huxley's notorious book to screen, director Russell visualizes each orgy, torture session, and act of blasphemy with such excruciating realism that the faint of heart should be forewarned. Perhaps the most disgusting movie ever released by a major studio.

THE MUSIC LOVERS

Fri., Jan. 13, 11:30 pm

McCormick

Directed by Ken Russell. With Richard Chamberlain, Glenda Jackson, Max Adrian, Christopher Gable. 1971.

A wild, tragic sensuality pervades Ken Russell's film of the twisted life of Tchaikovsky. From the outside, the composer's career may have been one of continuous rise, but Russell's vision is an interior one. The director presents Tchaikovsky's psychological make-up in baroque visual terms, among them a surrealistic scene in which the composer (played by Richard Chamberlain) decapitates the heads of his friends and relatives with a cannon, all to the tune of the 1812 Overture.

TOMMY

Sat., Jan. 14, 7&9:15 pm

Tech

Directed by Ken Russell. With Roger Daltrey, Elton John, Tina Turner, Oliver Reed, Jack Nicholson, Ann Margaret. 1975.

NU alum Ann Margaret takes a bean bath in Ken Russell's wild adaptation of The Who's famed rock opera. Probably the strangest musical extravaganza ever recorded on film, TOMMY combines the charisma and talent of the most outrageous rock stars of the 70's, and the spastic, bombastic style that is

Ken Russell. Your senses will never be the same.

THE BOYFRIEND

Sat., Jan. 14, 11:30 pm

McCormick

Directed by Ken Russell. With Twiggy, Christopher Gable, Max Adrian. 1971.

The fourth entry in our Ken Russell mini-fest finds the director of such gruesome epics as *THE DEVILS* paying homage to Hollywood's extravagant musicals of the 1930's. Russell parodies Hollywood plot contrivances while at the same time playing them to the hilt. The colossal production numbers conjure memories of Busby Berkley, and Twiggy, in her first starring role, proves to be a smashing delight. **Newsday** said of the film that, "Russell has finally found the perfect form to pour all of his virtuosity into...remarkably entertaining."

THE ICEMAN COMETH

Sun., Jan. 15, 8 pm

McCormick

Directed by John Frankenheimer. With Lee Marvin, Fredric March, Robert Ryan, and Jeff Bridges. 1974.

The desperate regulars who frequent Harry Hope's "Last Chance" Saloon wait and wait and wait for the man of the hour, an itinerant salesman named Hickey. His annual visit to the saloon is a promise of relief from the characters' tedious existence. When Hickey finally arrives, he is not the same Hickey full of hope and laughter that they had once known. A powerful adaptation of Eugene O'Neill's drama of lost souls.

SEAFARING DOUBLE BILL

DOWN TO THE SEA IN SHIPS Tues., Jan. 17, 7:00 pm

McCormick

Directed by Elmer Clifton. With Clara Bow, Raymond McKee, William Walcott, Marguerite Courtot. 1923.

Behind the quiet-seeming facade of the seacoast town of New Bedford seethe the repressed passions of a Quaker community. The men are whalers, spending most of their lives chasing the great beast of the deep while their women folk wait and . . . In this pictorially striking adventure classic, strongly influenced by D.W. Griffith, location photography is carried to breath-taking extremes, capturing all the excitement of the chase. Added attractions: the screen debut of sex goddess Clara Bow, plus exquisite multi-color tinting of each scene according to mood.

THE SEA HAWK

Tues., Jan. 17, 9:00 pm

McCormick

Directed by Michael Curtiz. With Errol Flynn, Claude Rains, Brenda Marshall, Flora Robson, Donald Crisp. 1940.

Batten down the hatches! It's Errol Flynn swashbuckling his way across the screen and into the hearts of movie fans everywhere in this rousing tale of treachery and daring at sea. As the pirate captain, whose attempts to thwart the dastardly Spaniards are finally given tacit approval by England's Good Queen Bess, Flynn is superb. A fast-paced, lavish, and very entertaining movie.

SMALL CHANGE Wed. & Thurs, Jan. 18 & 19, 7&9 pm**McCormick****Directed by Francois Truffaut. 1976.**

Fascination with the very special lives of children forms the central idea of this successful and popular film. It follows one boy through a brief period of his life, in the process exploring the lives of some of his friends and classmates. Truffaut exposes not only the usual troubles of non-adulthood, but also the very special events that parents talk about and children remember for many years. A warm, joyous, charming, and slightly shocking piece of cinema, brimming with the unique talent of Truffaut.

**THE MAN WHO
WOULD BE KING****Fri., Jan. 20, 7&9:30 pm****Tech****Directed by John Huston. With Sean Connery, Michael Caine, Christopher Plummer, Saeed Jaffrey, Shakira Caine. 1976.**

Rudyard Kipling's famous adventure story bursts onto the screen in grand style in John Huston's magnificent new film. Connery and Caine play two bold and reckless soldiers of fortune who encounter an ancient empire and meet with decidedly different fates. The broad sweep of human emotions—from nobility to greed and from humility to megalomania are vividly portrayed in this very rewarding movie experience.

DIRTY DUCK**Fri., Jan. 20, 11:30 pm****McCormick****Directed by Charles Swenson. Music by Mark Volman, Howard Kaylan (Flo and Eddie). 1976.**

A new, X-rated cartoon which reaches for new limits of absurdity and depravity and goes beyond these boundaries. A transvestite duck is placed under the custody of a meek but randy businessman. But Dirty Duck applies all of his energies to contributing to the delinquency of an adult, with great success. **This film has no absolutely no redeeming social value whatsoever!** Drag your friends along.

THE OMEN**Sat., Jan. 21, 7 & 9 pm****Tech****Directed by Richard Donner. With Gregory Peck, Lee Remick, David Warner, Leo McKern, Harvey Stephens. 1976.**

Wealthy ambassador Gregory Peck and wife Lee Remick inadvertently adopt the son of Satan in this terrifying film in the tradition of THE EXORCIST. Gory deaths and dismemberments are shown in slow motion/stop action/instant replay as the child goes on a rampage to assure the Devil's infiltration of international politics. Peck's investigations lead to a startling and horrifying conclusion. A wholeheartedly ghastly movie with something to shock everyone.

**THEY SHOOT HORSES,
DON'T THEY?****Sat., Jan. 21, 11:30 pm****McCormick****Directed by Sydney Pollack. With Jane Fonda, Michael Sarrazin, Susannah**

York, Gig Young, Bruce Dern. 1969.

A Thirties dance marathon is the scene of this allegorical study of the desperation and madness of the Depression era. Director Pollack's magnificently staged dance sessions and sprints turn the marathon into a nightmarish struggle for survival, presided over by seedy master of ceremonies Gig Young (in an Oscar winning performance). Jane Fonda, as always, is superb as the shopworn angel of death.

THE THREE SISTERS

Sun., Jan. 22, 8:00 pm

McCormick

Directed by Laurence Olivier. With Olivier, Alan Bates, Joan Plowright, 1974. Stranded in a provincial garrison town, the three daughters of a deceased army general yearn for the time when they can return to the glittering Moscow of their youth. This excellent production of Anton Chekhov's compelling drama has been widely acclaimed to be the definitive one in the English language. The film's brilliant cast is drawn from Britain's National Theatre Company under the matchless direction of Lord Olivier.

TORMENTED WRITERS DOUBLE BILL

I AM A CAMERA

Tues., Jan. 24, 7:00 pm

McCormick

Directed by Henry Cornelius. With Laurence Harvey, Julie Harris, Shelly Winters. 1955.

The original screen version of *CABARET*, *I AM A CAMERA* is a superb British and a vivacious cabaret singer, played by Julie Harris. Time magazine said of writer Christopher Isherwood, who is seeking inspiration for his first book, and a vivacious cabaret singer, played by Julie Harris. Time Magazine said of Miss Harris' performance, "She is as frothy as a fresh bottle of champagne... a nymph in sheep's clothing... she gives the performance of her career."

OSCAR WILDE

Tues., Jan. 24, 9:00 pm

McCormick

Directed by Gregory Ratoff. With Robert Morley, Sir Ralph Richardson, Phyllis Calvert. 1960.

The lurid, turn-of-the-century scandal that found Oscar Wilde at the mercy of an outrageous morals charge provides the basis for this stunning movie. Based on the popular Broadway play by Leslie and Sewell Stokes, the film features Robert Morley in a most extraordinary performance. Morley's insight and compassion are such that Wilde's eventual breakdown, at the end of a long and humiliating cross-examination during the trial, becomes an event of rare dramatic impact.

BEFORE THE REVOLUTION **Thurs., Jan. 26, 7 & 9 pm**

McCormick

Directed by Bernardo Bertolucci. With Adriana Asti, Francesco Barilli, Allen Midgette. 1962, (in Italian with English subtitles).

Poet-turned-filmmaker Bernardo Bertolucci (*LAST TANGO IN PARIS*, 1900) made his first feature film, *BEFORE THE REVOLUTION*, when he was only

22. The film is loosely derived from Stendhal's "**The Charterhouse of Parma**" passage through love and politics, BEFORE THE REVOLUTION marks the stunning debut of one of the contemporary cinema's greatest directors. always be "before the revolution." A lyrical affirmation of youth's rites of passage through love and politics, before the revolution marks the stunning debut of one of the contemporary cinema's greatest directors.

YOU ONLY LIVE TWICE

Fri., Jan. 27, 7 & 9:15 pm

Tech

Directed by Lewis Gilbert. With Sean Connery, Akiko Wakabayashi, Tetsuro Tamba. 1967.

In this devastating Bond caper, the 60s' most debonair screen hero sets out to prevent the world's major powers from declaring war on each other. The first Bond film to reveal the face of archnemesis Bloefeld, YOU ONLY LIVE TWICE finds the villainous SPECTRE organization scheming from within a gigantic, artificial volcano in Japan. Ian Fleming would have been proud!

ROSEMARY'S BABY

Fri., Jan. 27, 11:30 pm

McCormick

Directed by Roman Polanski. With Mia Farrow, John Cassavetes, Ruth Gordon, Sidney Blackmer. 1968.

Two universal fears run through this masterpiece of horror: the fear of pregnancy and the fear of a deformed offspring. Polanski compounds the terror by having his baby spawned by the devil, and the result is one of the most emotionally disturbing films ever made. Based on the best-selling novel by Ira Levin, the film won Ruth Gordon an Oscar for her frightening portrayal of a New York City witch.

ON HER MAJESTY'S SECRET SERVICE

Sat., Jan. 28, 7 & 9:15 pm

Tech

Directed by Peter Hunt. With George Lazenby, Diana Rigg, Gabrielle Ferzetti, Telly Savalas. 1969.

The first Bond without Sean Connery features the most exciting action sequences in all of Bond, including a car chase on ice and one bizarre scene in which an agent for SPECTRE is shredded to death by a passing snow plow. This Bond caper features a novel twist: Diana Rigg (of THE AVENGERS fame) plays a Spanish contessa who has a legitimate (!) affair with the super-spy.

CHINATOWN

Sat., Jan. 28, 11:30 pm

McCormick

Directed by Roman Polanski. With Jack Nicholson, Faye Dunaway, John Huston, Perry Lopez, Roman Polanski. 1974.

Polanski's greatest success to date is set in seedy Southern California of the 1930's, and finds John Huston as a politician whose values are corrupted by greed. Newsweek critic Paul Zimmerman writes that "Polanski has created a moral midnight in the solar glare of Los Angeles."

THE MAN IN THE GLASS BOOTH

Sun., Jan. 29, 7 & 9:15 pm

McCormick

Directed by Arthur Hiller. With Maximilian Schell, Lois Nettleton, Lawrence Pressman, Luther Adler. 1974.

In this academy award-winning mystery tale, a German Jew who is accused of war crimes enthusiastically admits that he was, in fact, a Nazi. The question: is the man Arthur Goldman a survivor of a Nazi concentration camp, or is he Colonel Adolph Dorff, a former S.S. leader involved with the "final solution"? Maximilian Schell gives a jarring, volatile performance, and the film's climax is one of the most disturbing in recent years.

CLASSIC ADVENTURE DOUBLE BILL

UNDER TWO FLAGS

Tues., Jan. 31, 7:00 pm

McCormick

Directed by Frank Lloyd. With Ronald Colman, Claudette Colbert, Rosalind Russell, Victor McLaglen. 1936.

One of the most ambitious film undertakings of the late 1930's, UNDER TWO FLAGS rivals GUNGA DIN and BEAU GESTE in arid excitement. Personally produced by Darryl F. Zanuck with location shooting in the Sahara Desert, UNDER TWO FLAGS features Ronald Colman, without a doubt the handsomest desert hero this side of Valentino. Claudette Colbert gives an outstanding performance as the tragic heroine. Great entertainment.

KING SOLOMON'S MINES

Tues., Jan. 31, 9:00 pm

McCormick

Directed by Robert Stevenson. With Paul Robeson, Sir Cedric Hardwicke, Roland Young, John Loder. 1937.

A girl and her father are stranded in Kimberly, South Africa. As they trek through the jungle they come upon a dying foreigner who has a map which purports to show the location of the legendary King Solomon's Mines. With THE TREASURE OF SIERRA MADRE, KING SOLOMON'S MINES ranks as one of the finest full-blooded adventure stories ever to reach the screen. The eminent black actor Paul Robeson is featured in one of his best roles.

THREE WOMEN

Wed. & Thurs., Feb. 1 & 2
7 & 9:15 pm

McCormick

Directed by Robert Altman. Shelley Duvall, Sissy Spacek, Robert Fortier, Janice Rule. 1977.

Some of the best performances of 1977 are presented in Altman's dream-like story of a strong-willed girl's dominating influence over a naive country girl. The Village Voice went so far as to praise Shelley Duvall's arrival as "the new Katherine Hepburn." The film follows the progress of Sissy Spacek's eerie acquisition of Duvall's personality. It's also Altman's most complete personal statement on the pervasive influences of our consumer culture.

ALL THE PRESIDENT'S MEN Fri., Feb. 3, 7 & 9:30 pm

Tech

Directed by Alan J. Pakula. With Robert Redford, Dustin Hoffman, Jason Robards. 1976.

Box office dynamite Robert Redford and Dustin Hoffman portray Woodward and Bernstein, the Washington Post reporters who cracked the Watergate scandal wide open. The third of Pakula's "paranoia trilogy" (with KLUTE and THE PARALLAX VIEW), it's not only a slice of contemporary history, but also an entertaining newspaper movie to rival HIS GIRL FRIDAY.

THE HOSPITAL

Fri., Feb. 3, 11:30 pm

McCormick

Directed by Arthur Hiller. With George C. Scott, Diana Rigg. 1972.

Paddy Chayefsky wrote the screenplay and Arthur Hiller directed this tragi-comedy about a day in the life of an incompetently run hospital. Grotesqueries arise in characteristic Chayefsky style from the decadence and corruption of the hospital administration. The film's strongest quality is George C. Scott's telling performance as a middle-aged doctor who slowly realizes the emptiness of his life and of the world around him. One of the most interesting black comedies ever made.

CITIZEN KANE

Sat., Feb. 4, 7&9:15 pm

Tech

Directed by Orson Welles. With Orson Welles, Joseph Cotten, Dorothy Comingore, Agnes Moorehead. 1941.

Orson Welles produced, directed, wrote, and starred-in his first picture, a visual **tour de force** based on the life of reclusive newspaper magnate, William Randolph Hearst. Gregg (WUTHERING HEIGHTS, THE GRAPES OF WRATH) Toland's innovative use of deep-focus cinematography and Welles' montage soundtrack forever changed the look and sound of the cinema. For many, it's the greatest American film of all time, but no matter how you rank it, it still rates as an entertaining, remarkable piece of filmmaking.

THE DISORDERLY ORDERLY

Sat., Feb. 4, 11:30 pm

McCormick

Directed by Frank Tashlin. With Jerry Lewis, Glenda Farrell, Everett Sloan, Karen Sharpe. 1964.

Jerry Lewis is attacked by hospital patients and chased by runaway ambulances in this, one of the most bizarre comedies ever made. More than a comedy, THE DISORDERLY ORDERLY is a horror film, a scathing attack on modern society. Jerry is society's ultimate victim, a man at the mercy of objects and machines, reduced to speaking in grunts, roars and yelps.

KINO-CRUELTY DOUBLE BILL**OUTSIDE THE LAW**

Tues., Feb. 7, 7:00 pm

McCormick

Directed by Tod Browning. With Lon Chaney, Priscilla Dean, Ralph Lewis,

E.D. Warren. 1921.

Tod (FREAKS) Browning focuses his kino-cruelty on Lon Chaney in this newly-discovered (long thought to be lost) film classic. Chaney displays his mastery of disguise as he portrays two characters: a vicious underworld ganglord and a cunning Chinese servant. If you enjoyed WEST OF ZANZIBAR or the original PHANTOM OF THE OPERA, then you're sure to find this tense and unusual drama most intriguing.

HUMAN DESIRE**Tues., Feb. 7, 9:00 pm****McCormick**

Directed by Fritz Lang. With Gloria Grahame, Glen Ford, Broderick Crawford, Edgar Buchanan. 1954.

Emile Zola's heartless novel of daunted love comes to the screen through the cruelly twisted lens of director Fritz (M, METROPOLIS) Lang. As in Lang's THE BIG HEAT (made the previous year) Grahame and Ford are involved in a compromising relationship. Crawford portrays the woman's possessive husband with barely rational violence. One of the darkest films of an era rife with **film noir**.

**EVERYMAN FOR HIMSELF
AND GOD AGAINST ALL****Thurs., Feb. 9, 7 & 9 pm****McCormick**

Directed by Werner Herzog. With Bruno S. 1975.

Werner Herzog's compassion for the rejects of society finds realization in this story of a young man named Kaspar Hauser, who mysteriously appeared in a town in Germany after spending his childhood in a stable. Kaspar's fascination with the world around him coupled with his inability to understand society's "logic" forms the fascinating core of this film. Bruno S.'s performance as Kaspar is nothing short of magical. Herzog's visual style has never been so powerful and affecting.

WIZARDS**Fri., Feb. 10, 7 & 9****Tech**

Directed by Ralph Bakshi. 1977.

Animation innovator Ralph Bakshi's most recent work, WIZARDS, is a Tolkien-derived tale of good elf Avatar's battle against his evil brother, Blackwolf. Accompanied by his luscious companion, Lady Elinor, Avatar must oppose mutants, neo-nazis, and an evil force equal to Darth Vader's. Bakshi's science-fiction, sorcery, and liberating animation are fun, and an uncompromising artistic achievement.

**GENTLEMEN PREFER
BLONDES****Fri., Feb. 10, 11:30 pm****McCormick**

Directed by Howard Hawks. With Marilyn Monroe, Jane Russell, Charles Coburn, Elliot Reid. 1953.

The title is GENTLEMEN PREFER BLONDES, and probably no blonde was more preferred than Marilyn Monroe. As a "predatory little twitch from Little Rock," Marilyn, and Jane Russell sing and dance their way through a bawdy Jule Styne-Leo Robin score (which includes "Diamonds Are A Girl's Best

Friend"). The two come across a diamond-mine owner, a plutocrat, and the entire US Olympic team! As in all of Howard Hawks' comedies, the women are tough and self-reliant, often flustering their male counterparts. Robert Kass, writing for **Catholic World**, said, "Despite its unabashed rowdiness and raucous good humor, GENTLEMEN PREFER BLONDES is not objectionable."

ALICE DOESN'T LIVE HERE ANYMORE

Sat., Feb. 11, 7 & 9:15 pm

Tech

Directed by Martin Scorsese. With Ellen Burstyn, Kris Kristofferson, Alfred Lutter, Harvey Keitel, Jodie Foster. 1974.

Martin Scorsese's first film after his triumphant **MEAN STREETS** is a poignant tragi-comedy, tracing a woman's attempt to build a new career for herself after the sudden death of her husband. Ellen Burstyn won an Oscar as Alice, and Alfred Lutter, as her wise-ass son (also the young Woody Allen in **LOVE AND DEATH**), deserved one. Kris Kristofferson stars as the first compassionate man in Alice's life. The directorial talent that later exploded onto the screen in **TAXI DRIVER** is here in full strength in this remarkable film.

THE PHILADELPHIA STORY

Sat., Feb. 11, 11:30 pm

McCormick

directed by George Cukor. With Cary Grant, Katherine Hepburn, James Stewart, Ruth Hussey. 1940.

This may be the funniest movie ever taken from a play. Cary Grant is society gal Hepburn's ex-husband, C.K. Dexter Haven, back to bedevil her marriage to an inconsequential stuffed-shirt with the soul of a banker. Stewart enters, in an Oscar-winning role, as a gossip columnist who almost usurps the bride. George Cukor, who also brought "Born Yesterday" and "Dinner At Eight" to the screen, directs in tip-top form.

VALENTINES DOUBLE BILL

THREE COMRADES

Tues., Feb. 14, 7:00 pm

McCormick

Directed by Frank Borzage. With Margaret Sullavan, Robert Taylor, Robert Young, Franchot Tone. 1937.

From the greatest romantic director of them all comes this beautifully poignant tale of three life-long friends and their love for a lovely, wistful girl. Based on an Erich Remarque novel and adapted for the screen by F. Scott Fitzgerald, **THREE COMRADES** is an exquisite blend of sentiment and cinema, made even more appealing by the velvet presence of Margaret Sullavan.

IT'S A WONDERFUL LIFE

Tues., Feb. 14, 9:00 pm

McCormick

Directed by Frank Capra. With James Stewart, Donna Reed, Lionel Barrymore, Thomas Mitchell. 1946.

Believed by many to be Frank Capra's masterpiece, this triumphant celebration of mankind's indomitable spirit centers on the life of a poor soul, engulfed by misfortune and connivance, and bent on suicide. Through supernatural intervention he envisions how the world would have been different had he never lived at all. A profound and powerful fantasy-drama with a sentimental climax sure to move even the most hard-hearted viewer to tears of joy.

ROBERT MONTGOMERY DOUBLE BILL

EYE WITNESS

Thurs., Feb. 16, 7:00 pm

Louis Room

Directed by Robert Montgomery. With Montgomery, Felix Aylmer, Leslie Banks. 1950.

That Robert Montgomery is remembered principally for his career as an actor is no reflection on his directorial talents. As proof we here offer 40% of his entire directorial output. Our first picture involves Montgomery battling the British courts as he searches for the eye witness who might be able to clear a friend accused of murder.

RIDE THE PINK HORSE

Thurs., Feb. 16, 9:00 pm

Louis Room

Directed by Robert Montgomery. With Montgomery, Wanda Hendrix, Chris-Pin Martin, Rita Conde. 1947.

Our second feature is one of the sleaziest **films noir** ever to appear on the screen. Set in a depressing Mexican/American border town, the story follows Montgomery down corkscrew alleyways of intrigue and double-cross. A fetching young Wanda Hendrix hides him at a particularly crucial moment and eventually leads our world-weary hero from the **noir** to the **blanche**.

THE BAD NEWS BEARS

Fri., Feb. 17, 7&9 pm

Tech

Directed by Michael Ritchie. With Walter Matthau, Tatum O'Neal, Vic Morrow, Joyce Van Patten. 1976.

Matthau is the beer guzzling coach of a Little League team that must have taken lessons in sportsmanship from professional wrestlers in this humorous romp, one of last year's top five grossing films. Tatum O'Neal is his ace pitcher, with a wise-cracking mouth to match her fast ball.

THE BINGO LONG TRAVELLING ALL-STARS AND MOTOR KINGS

Sat., Feb. 18, 7 & 9:15 pm

Tech

Directed by John Badham. With Billy Dee Williams, James Earl Jones, Richard Pryor, Rico Dawson. 1976.

The depression-ridden Midwest forms the backdrop for the antics of a black baseball team trying to make it during the days when the big leagues were all white. Featured amongst several varieties of craziness is Richard Pryor as Charlie Snow, the team's third baseman, who tries to pass himself off as a Cuban, then as an Indian, in a desperate attempt to crash the majors.

RARE COMEDY RE-PREMIERES**THE CAPTAIN HATES THE SEATues., Feb. 21, 7:00 pm****McCormick**

Directed by Lewis Milestone. With John Gilbert, Victor McLaglen, Walter Connolly, Alison Skipworth. 1934.

A side-splitting comedy sleeper, boasting engaging performances by just about every top character actor of the 30's. John Gilbert plays a harried celebrity trying to escape from it all on a pleasure cruise, only to find himself surrounded by the wildest cargo of nuts and bolts ever to take to sea. See Gilbert in his last talkie. (Yes, he can speak!)

IDIOT'S DELIGHT**Tues., Feb. 21, 9:00 pm****McCormick**

Directed by Clarence Brown. With Clark Gable, Norma Shearer, Edward Arnold, Charles Coburn. 1939.

Clark Gable's "Putting On the Ritz" number (featured in THAT'S ENTERTAINMENT) is but one highlight of this superb adaptation of Robert Sherwood's anti-war comedy. Gable plays a song and dance man who runs into old flame Norma Shearer in a hotel near the Italian border. A delight!

FRENZIED FEMMES DOUBLE BILL**THE RECKLESS MOMENT****Thurs., Feb. 23, 7:00 pm****Louis Room**

Directed by Max Ophuls. With Joan Bennett, James Mason, Geraldine Brooks, Henry O'Neill. 1949.

Ophuls' elegant camerawork literally spins this tale of murder and blackmail. Joan Bennett is terrified by blackmailer James Mason as she desperately tries to save her daughter's reputation. Long-noted for his intelligent direction of women. Ophuls (LETTER FROM AN UNKNOWN WOMAN, ..., LOLA MONTES) here elevates melodrama to the sublime.

DANGEROUS**Thurs., Feb. 23, 9:00 pm****Louis Room**

Directed by Alfred E. Green. With Bette Davis, Franchot Tone, Margaret Lindsay, Alison Skipworth. 1935.

Bette Davis delivers an Oscar-winning performance as a down-and-out, egocentric actress redeemed from drink and degradation by Franchot Tone, a steady young architect. In her transition from depraved drunkard to confident, self-reliant woman she illustrates just how liberated female characters of the 30's really were. A must for Bette Davis fans and all movie-goers interested in the image of women in film.

THE ENFORCER**Fri., Feb. 24, 7 & 9 pm****Tech**

Directed by James Fargo. With Clint Eastwood, Harry Guardino, Tyne Daly. 1977.

The man with the .44 magnum, the most powerful handgun in the world, is back. Dirty Harry Callahan (Clint Eastwood) returns to the streets of San Francisco to deal with a vicious group of terrorists in a series of violent gun battles that climax on deserted Alcatraz island. Clint has never been tougher.

HAROLD AND MAUDE**Fri., Feb. 24., 11:30 pm****McCormick**

Directed by Hal Ashby. With Ruth Gordon, Bud Cort, Vivian Pickles. 1971. Harold (Bud Cort) is a rather bizarre teen who variously experiments with self-immolation, hanging and dismemberment—horrifying his mother, but endearing him to Maude (Ruth Gordon), an octogenarian with a taste for funerals that leads to her meeting with Harold. Their romance is one of the most charming and peculiar of the decade. An all-time cult classic.

JABBERWOCKY**Sat., Feb. 25, 7 & 9 pm****Tech**

Directed by Terry Gilliam. With Michael Palin, Terry Jones.

The Monty Python crew take on the Middle Ages once again. This time around it's Lewis Carroll's peculiar poem about the mythical Jabberwock that comes beneath their parodic sword. Palin plays a hapless peasant, come to the city to seek his fortune, who eventually confronts the monster. 'Twas never more brilliant!

BREWSTER MCCLOUD**Sat., Feb. 25, 11:30****McCormick**

Directed by Robert Altman. With Bud Cort, Sally Kellerman, Shelley Duvall, Michael Murphy, William Windom, Margaret Hamilton. 1971.

Of all of Altman's "American nightmares," BREWSTER MCCLOUD has to be his most off-beat. Bud Cort stars as a groundskeeper in the Houston Astrodome with the compulsion to become a bird. Sally Kellerman is Cort's guardian angel, dropping little green messages across the Astro turf. It may just be funnier (if not stranger) than HAROLD AND MAUDE.

BACKSTAGE DOUBLE BILL**MOULIN ROUGE****Tues., Feb. 28, 7:00 pm****McCormick**

Directed by E.A. Dupont. With Olga Tschechowa, Eve Gray, Jean Bradin. 1928.

No, this is not the one with Jose Ferrer walking around on his knees, but it is set in the famed Paris nightclub of the nineteenth century. Although this tale of backstage romance takes place in France, it's actually a British film directed by the German master of light and shadow, E.A. Dupont (VARIETY). In the words of critic Lotte Eisner, Dupont uses "form and movement with almost baroque elation..."

THE BANDWAGON**Tues., Feb. 28, 9:00 pm****McCormick**

Directed by Vincente Minnelli. With Fred Astaire, Cyd Charisse, Oscar Levant. 1953.

There's little doubt that when the time comes to choose the stand-out musical of the 50's it will either have to be SINGING IN THE RAIN or this Arthur Freed-produced, Minnelli-directed, Betty Comden/Adolph Green-scripted tribute to the backstage life. Astaire portrays a down-to-earth hooper confronted with the high art haughtiness of ballerina Charisse. Songs include "That's Entertainment," "By Myself," and the phenomenal street ballet, "Shine On Your Shoes."

SUBLIME GROTESQUERIE DOUBLE BILL

THE MAN WHO LAUGHS **Thurs., Mar. 2, 7:00 pm**

McCormick

Directed by Paul Leni. With Conrad Veidt, Mary Philbin, Olga Baclanova, Josephine Cromwell. 1928.

Based on Victor Hugo's macabre tale of a lad captured by gypsies and permanently deformed by having a horrendous grin carved into his face, this bizarre film is one of the authentic classics of the cinema of the grotesque. As the unfortunate victim, forced to seek employment as a circus clown, the great German actor Conrad Veidt gives a performance of intense pathos and expressive pain equalled only by the immortal characterizations of Lon Chaney. Truly unforgettable.

THE COBRA WOMAN **Thurs., Mar. 2, 9:00 pm**

McCormick

Directed by Robert Siodmak. With Maria Montez, Jon Hall, Sabu, Lon Chaney Jr. 1944.

Deep in the tropics live mysterious twin sisters—one good and true, the other the dreaded and murderous "Cobra Woman". Can our hero tell the difference before it is too late? Does he really want to? Here is exotic adventure at its most wondrously absurd, played to the hilt by the incredible Maria Montez (imagine a cross between Carmen Miranda and a beautiful wildcat!) Filmed in lush and lurid Technicolor by the king of **film noir**, Robert Siodmak.

THE LATE SHOW **Fri., Mar. 3, 7 & 9 pm**

Tech

Directed by Robert Benton. With Art Carney, Lily Tomlin. 1976.

The detective couple, laid to rest with Nick and Nora Charles of the THIN MAN series, re-emerges in this engaging tale of an elderly detective (Carney) and his unsolicited sidekick (Tomlin). Scriptwriter-turned-director Robert Benton (who co-wrote BONNIE AND CLYDE, WHAT'S UP DOC, and directed BAD COMPANY) has created a trim, articulate film to rival the best of Hawks. It's a film that is not only a treat the first time through, but easily lends itself to repeated viewings.

BLACK CHRISTMAS **Fri., Mar. 3, 11:30 pm**

McCormick

Directed by Bob Clark. With Keir Dullea, Margot Kidder.

The halls of a sorority house echo quietly with the sounds of a pre-Christmas celebration when the terror begins: an unknown caller swears, squeals, and ultimately threatens the innocent sorority sisters. He starts his grisly reign of terror with college girls, but as his psychopathic style captures the calm college town, the threat extends to the sorority's house mother and the neighbor's little girls. Keir Dullea is the brilliant music major who is the police's main suspect; Margot Kidder eludes his grasp in a film that rivals THE TEXAS CHAINSAW MASSACRE for its intensity of horror.

YOUNG FRANKENSTEIN **Sat., Mar. 4, 7 & 9 pm**

Tech

Directed by Mel Brooks. With Gene Wilder, Cloris Leachman, Marty Feldman, Peter Boyle, Madeline Kahn, Teri Garr. 1975.

In this parody of FRANKENSTEIN and BRIDE OF FRANKENSTEIN, Mel

Brooks has retained the sentimental appeal of these Hollywood classics while infusing them with the truly inspired craziness that has become his trademark. Gene Wilder (Dr. Frankenstein) plays the frenetic, semi-mad scientist who creates the hideous monster (Peter Boyle) from a corpse. The excellent cast, a terrific script by Wilder and Brooks, and above all, Brooks' direction make this one of the funniest films ever made, and certainly one of Mel's biggest hits.

EASTER PARADE

Sat., Mar. 4, 11:30 pm

McCormick

Directed by Charles Walters. With Judy Garland, Fred Astaire, Ann Miller, Peter Lawford. 1948.

The Pygmalion legend is set to music with a dash of whimsy. Fred Astaire transforms Judy Garland into a dancer while forgetting former partner Ann Miller. Technicolor, Irving Berlin's music, and the pairing of Fred and Judy combine to make this 40's musical a delight.

LAURENCE OLIVIER DOUBLE BILL

MOSCOW NIGHTS

Tues., Mar. 7, 7:00 pm

McCormick

Directed by Anthony Asquith. With Laurence Olivier, Harry Bauer, Penelope Dudley-Ward, Athene Seyler. 1936.

Russia! The Great War! Espionage and counter-espionage are as rife as officers take the "gentlemen's way out" by blowing their brains out (which is mighty rife indeed!) In the midst of all this intrigue and desperation we find the sleek, young Olivier cast as a noble son of the Russian soil, accused of spying for the Kaiser and pitted against all the wiles and deviousness of Madame Sabina, grand mistress of double agents. Great fun.

FIRE OVER ENGLAND

Tues., Mar. 7, 9:00 pm

McCormick

Directed by William K. Howard. With Laurence Olivier, Vivien Leigh, Flora Robson, James Mason, Raymond Massey. 1937.

A stunning melodrama with an all-star cast, FIRE OVER ENGLAND purports to tell the behind-the-scenes story that led to the resounding defeat of the Spanish Armada and the rise of England as the preeminent world power. Olivier plays a young Briton whose father has fallen victim to the Spanish Inquisition; Vivien Leigh is the daughter of a sympathetic nobleman who aids his escape. Determined to avenge his father, the young man becomes a secret agent of Queen Elizabeth (superbly portrayed by Flora Robson). An exceedingly handsome film sporting expert direction and a thrilling conclusion.

MARCEL CARNE DOUBLE BILL

BIZARRE, BIZARRE

Thurs., Mar. 9, 7:00 pm

McCormick

Directed by Marcel Carne. With Michel Simon, Francoise Rosay, Louis Jouvet, Jean-Pierre Aumont, Jean-Louis Barrault. 1937.

Carne's engaging and absurdist takeoff on the detective film features an all-star cast from the Golden Age of French Cinema and an ingenious screenplay by Jacques Prevert (PORT OF SHADOWS, CHILDREN OF PARADISE). Set in Edwardian England, the picture begins with a mystery

story writer accused of a murder that never took place, and moves rapidly through an hilariously complicated plot involving mistaken identities, Mack Sennett chases and a gallery of strange characters. The title is most appropriate.

CHILDREN OF PARADISE

Thurs., Mar. 9, 9:00 pm

McCormick

Directed by Marcel Carne. With Jean-Louis Barrault, Arletty, Pierre Brasseur. Marcel Carne's masterpiece has been called the GONE WITH THE WIND of art films; Pauline Kael went so far as to say it did for the movies what Joyce's *Ulysses* did for the novel. Told within the gilded proscenium of the theatre, the passions of a troupe of clowns, charlatans, and tragedians interweave on the streets of mid-nineteenth century Paris. An elegant, but sobering tribute to the "melancholy masquerade of life."

A DELICATE BALANCE

Sun., Mar. 12, 7 & 9:30 pm

McCormick

Directed by Tony Richardson. With Katherine Hepburn, Paul Scofield.

Edward Albee's terrifying look at the fears of five middle-aged characters is an uncompromising examination of loneliness and alienation between friends and family. Harry and Edna come to the house of Tobias and Agnes seeking refuge from their own empty lives. The time the friends spend together makes for a powerful study of the anxieties afflicting each of the characters and their realization of the hopelessness of their existence. Superb performances by Hepburn and Scofield make *A DELICATE BALANCE* a most powerful and disturbing film.

SCI-FI DOUBLE BILL

FLYING PLATFORM NO. 1

Mon. Mar. 13, 7:00 pm

DOES NOT REPLY

McCormick

Directed by Karl Hartl. With Leslie Fenton, Conrad Veidt, Jill Esmond, George Merritt. 1932.

This legendary science fiction classic, being shown in the Chicago area for the first time in more than four decades, was the result of an elaborate German-American-British co-production supervised by the eminent producer Erich Pommer (*METROPOLIS*). Based on a story by the ace sci-fi writer Kurt Siodmak, it dramatizes the intrigues which were once thought likely to occur when transcontinental air travel finally became successful and the world's shipping interests conspired to sabotage the new means of travel. There's plenty of mystery, melodrama, and suspense, but the real highlight of the film is its odd and convoluted view of the future.

INVASION OF THE BODY SNATCHERS

Mon., Mar. 13, 8:30 pm

McCormick

Directed by Don Siegel. With Kevin McCarthy, Dana Wynter, Larry Gates, King Donovan, Carolyn Jones. 1956.

One of the most chilling sci-fi films of all time, *INVASION OF THE BODY SNATCHERS* relates the conquests of a weird variety of giant plant life that descends upon a city. As the plants mature, great pods ripen and open to discharge exact duplicates of existing people. These "blanks" drain their human counterparts of all the normal emotions except the will to survive.

Terror strikes on a personal level, and the loss of one's identity becomes the ultimate form of living death!

HITCHCOCK DOUBLE BILL ENCORE NUMBER SEVENTEEN

Tues., Mar. 14, 7:00 pm

McCormick

Directed by Alfred Hitchcock. With Anne Grey, Leon M. Lion, John Stuart, Donald Calthrop. 1932.

It's the Chicago re-premiere of Alfred Hitchcock's offbeat and highly enjoyable foray into the "Old Dark House" genre. A gang of crooks uses the spooky old place to hide their stash, a bumbling tramp discovers the loot, and an innocent young couple are caught up in the intrigue and furor which follow. The baffling and suspenseful plot is climaxed by a break-neck chase between a freight train and a bus, ending with a spectacular crash into the cross-channel ferry. Don't miss it!

DIAL M FOR MURDER

Tues., Mar. 14, 8:15 pm

McCormick

Directed by Alfred Hitchcock. With Grace Kelly, Ray Milland, Bob Cummings, John Williams. 1954.

A superbly devious tale of shock and suspense from the master. When an idle playboy learns his rich wife is planning to leave him penniless and run off with another man, hubby weaves a crafty web of blackmail and murder. It's cad vs. cad as the tensions mount, and even Scotland Yard's shrewdest inspector can't seem to unravel what appears to be the perfect crime. Based on a play by the author of *WAIT UNTIL DARK* and even more frightening!



The Man Who Laughs